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ABSTRACT

This paper describes benefits gained from a Pulbright-Hays summer study program to India. Included are examples of classroom materials used to teach classes about Indian folk art: puppets, silhouettes, surface embellishment (body ornamentation) including pierced design, visual communication pins, and T-shirt logos. (EH)

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FULBRIGHT PROJECT
INDIA, 95
CHERYL JOHNSON

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WHAT MY FULBRIGHT FACILITATED

- Puppet collection in India and Sri Lanka for use as classroom examples.
- Study and documentation of traditional production and use of puppets
- Additions to curriculum unit for the PR Painting & Drawing, Studio Art and Visual Technology classes in the following area.
    - *Folk art defined
    - *Origins of art projects
    - *Surface painting and pattern as a reflection of narrative cultural traditions
    - *Stylistic variation between the physical structure of different puppet characters and how visual characteristics facilitate identification
    - *Interdependence of narrative folk art (puppetry and scroll painting) in perpetuating village traditions.
    - *The study and use of silhouettes.
    - *Surface embellishment (including pierced designs) as it defines, identifies, and enriches the silhouette shapes to produce embellished silhouettes in class projects.

- Visual images showing various aspects of Indian arts, crafts, and culture assembled in a slide show with music. This was presented at the Washington Art Education Association's Fall Conference.
- I have included examples of the visual communication pins produced by my students and exchanged with teachers, students, and contacts in India. These were also given to every teacher attending the Washington Art Education Association's Fall Conference.
- I included drawing of lecture series presenters in Deli and my design that was used for our group T-shirt printed at the US Embassy.
- I was not able to develop a video tape showing the creation and use of puppets or a traveloque of the trip. My video camera was stolen in Calcutta and the amount of footage remaining was not adequate to produce a quality video

MAN IS A PART OF NATURE NOT THE WHOLE

THE DANGER OF OVER-DEVELOP MENT

NATURE-MAN RELATION SHIP

TAKE THE BEST... BUT RETAIN YOUR ROOTS

AGENDA FOR INDIA

THE IMITATORS ARE NOT THE CREATOR

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ROADS TO NATIONAL DEVELOPMENT P.C. JOSHI

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DR NARAYANI GUPTA INDIA AND BRITAIN

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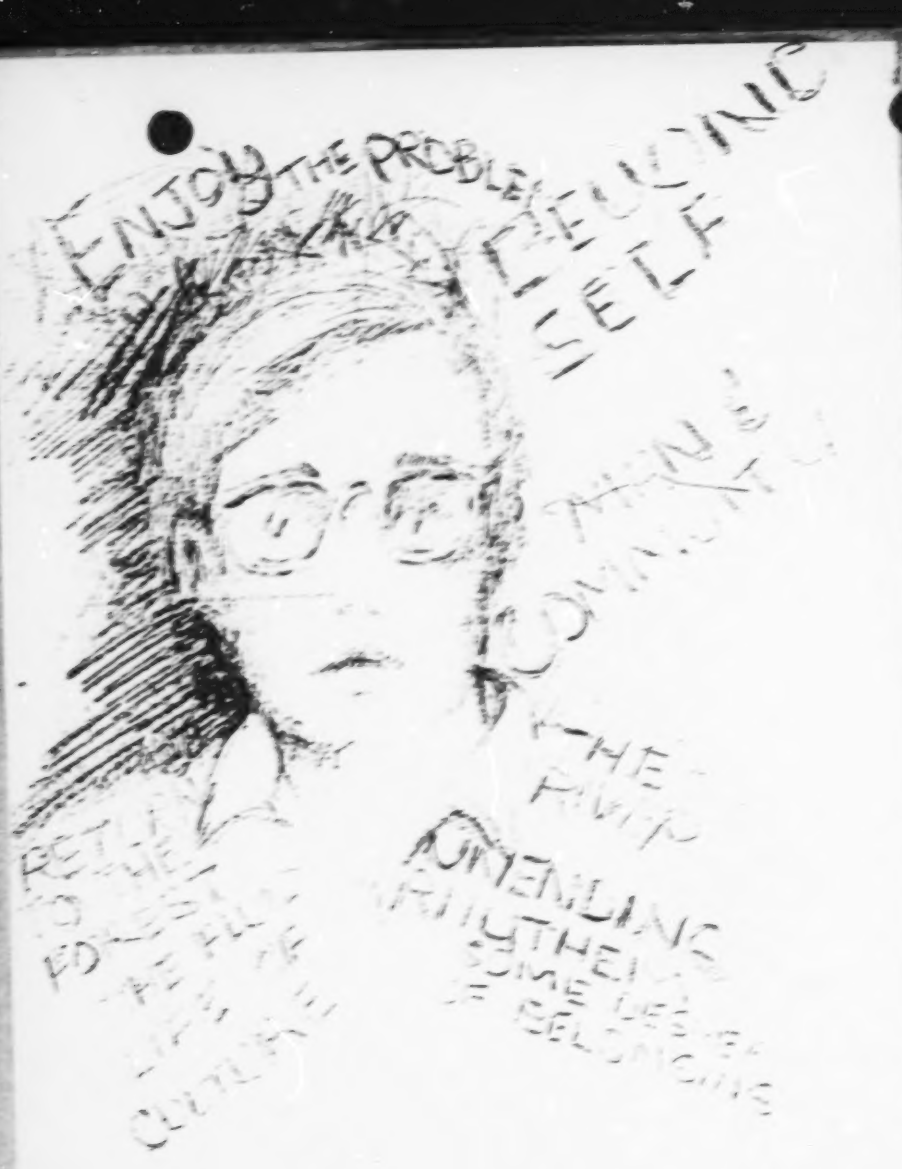

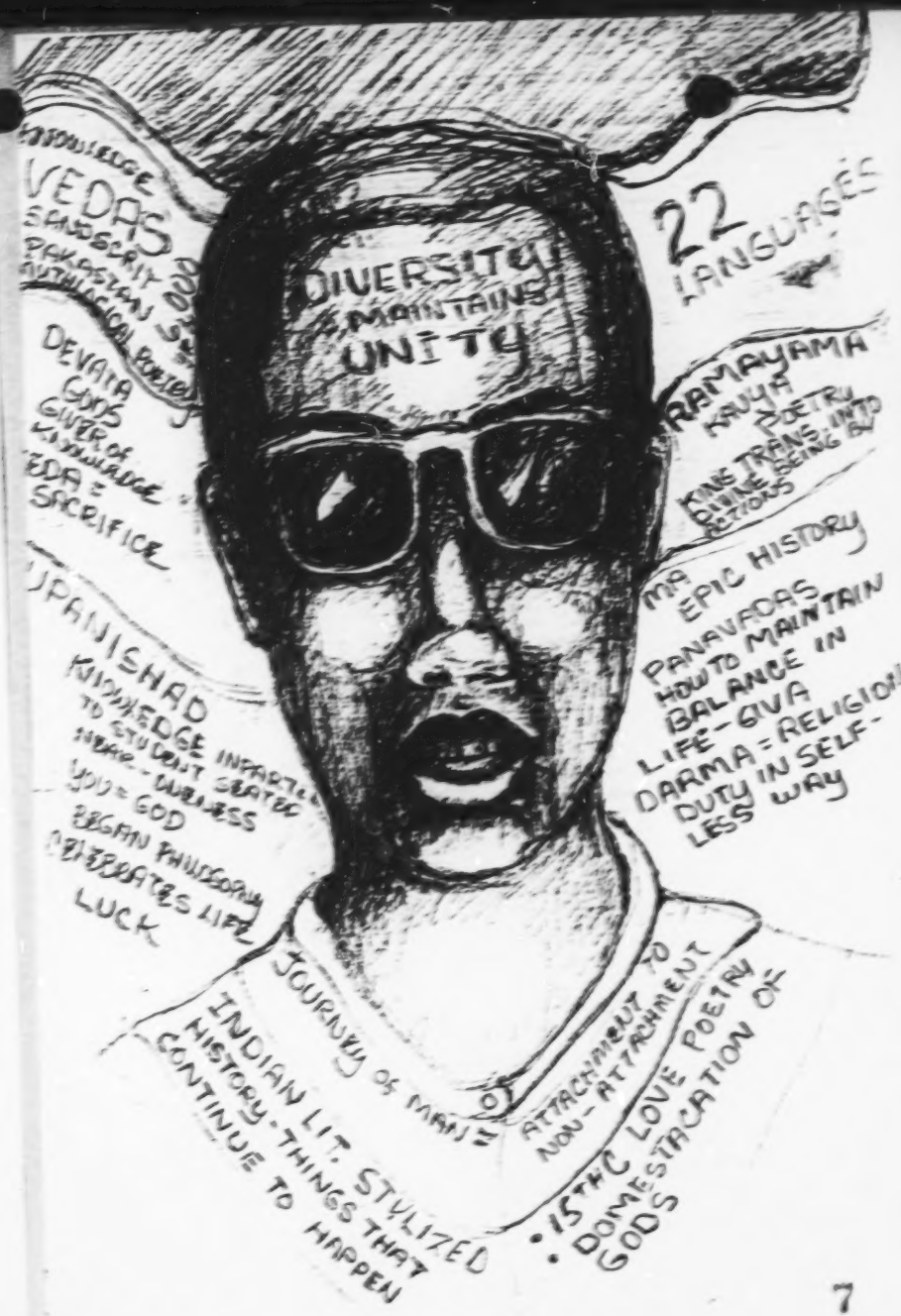

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INDIAN LITERATURE
PROF. CHOUDHURY

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DANCER/ADMINISTRATOR

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ILLITERATE BUT NOT UNINFORMED MASSES
FAITH IN VOTING SYSTEM
STATE WILL RESPECT ALL RELIGIOU
NON-ALIGN MENT
ETHOS OF INDIA - SHAPED BY RESPONSE TO TECHNOLOGY AND CHANGING ROLE OF WOMEN
METAPHYSICALLY UNIQUE
YEARNING FOR THE ABSENT WE

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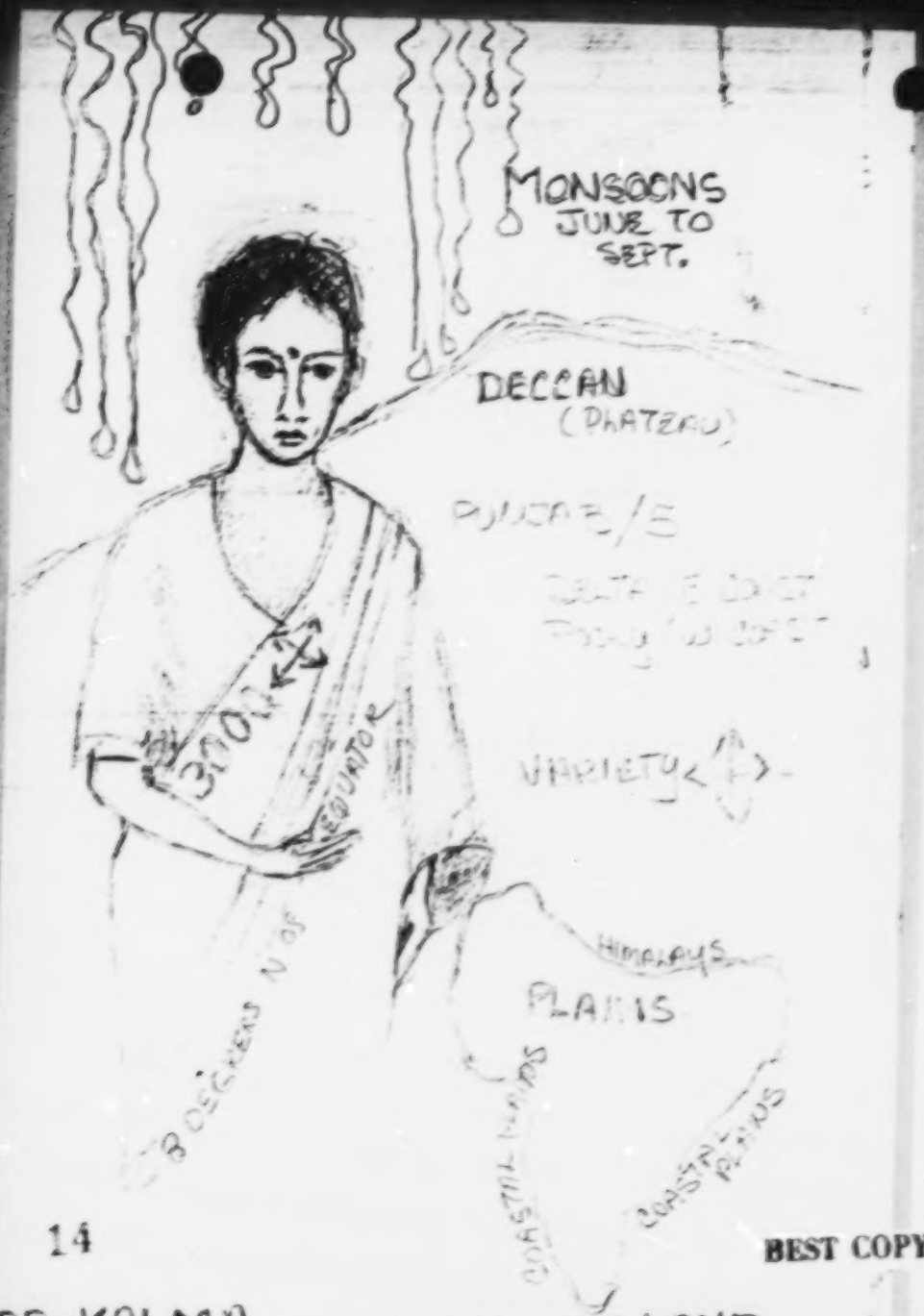

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DR. KALMA MENON

INDIA: THE LAND AND ITS PEOPLE

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INDIAN LITERATURE
PROF. CHOUDHURY

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T-SHIRT DESIGN

17

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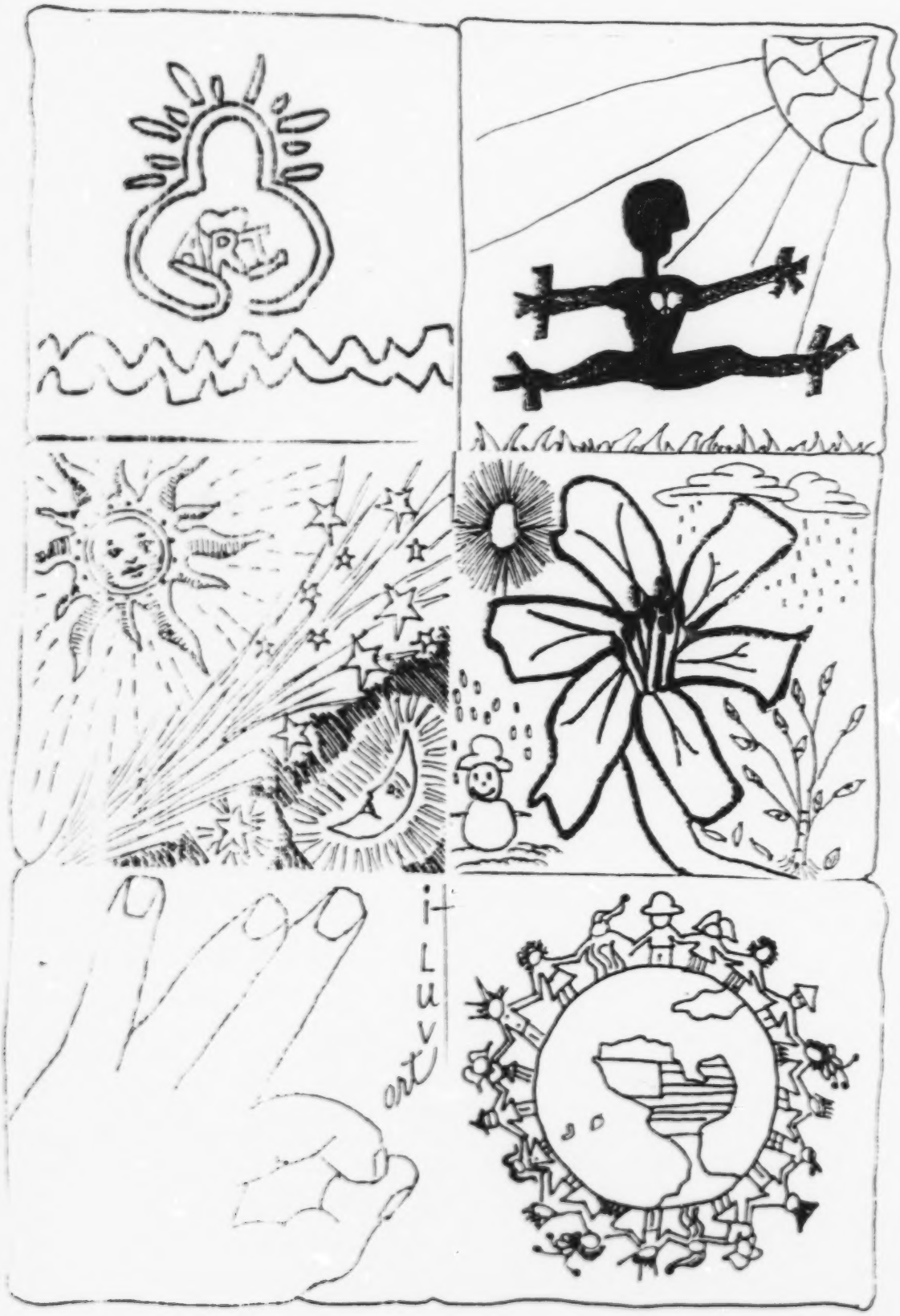
PORTABLE GALLERY PINS
PRESENTED TO YOU BY THE STUDENTS OF SHORECREST HIGH SCHOOL

SETTING THE STAGE: The students at Shorecrest High School have created these pins for you as part of a visual communication project. Students were asked to develop four small thumbnail sketches exploring the following: summer experiences, positive goals for the year, personal symbol, and American image. Students were given a 3-inch by 3-inch Post-it Note as a format shape. Working with partners, students reviewed their four rough sketches and selected a design with universal meaning and appeal. Students were requested to treat the assignment as a design job with one playing the role of the art director and the other playing graphic designer. The lines of the selected design were inked in, the original was photocopied, and the copy was colored using felt pens and Prisma color pencils. The final design was presented to student partners for feedback. Students asked each other the following questions: What does the image suggest? What is the feeling/tone of the piece? Is the design complete? Would you put the miniature in your gallery? And finally, would you wear this work? The final situation placed one student in the role of art store owner and the other student in role of independent artist selling portable gallery pins. Students had to find at least two "buyers " before they could hand in their products for reproduction.

PRODUCING THE PRODUCT: The color originals were mounted on black paper in a three across the top and five down the side of the page pattern. The pages were taken to Kinko's and color copied using a 50% reduction. Each student was given 20 color copies of their reduced original. Ten were made into pins to be shared with WAEA conference participants and ten were theirs to share with friends and family. The squares were cut apart and mounted on black or colored railroad board using glue sticks as an adhesive. Confetti foil cut shapes were added at student discretion. They were encouraged to make each pin slightly different. The finished pins were held in place with double stick tape on a laminating sheet and were run through a laminating machine several times to seal the edges carefully. The final sheets were cut apart, ribbon or other decorations were added, and pin backs were glued on using high temperature glue guns. We had some pin back failures and students used Duco Cement as an alternative. We found that roughing the surface of the laminate slightly with sand paper before gluing the pin back aided adhesion.

ASSESSING THE RESULT: Students were asked to come up with unique ways to use their ten remaining color copies. They made back pack tags (labels), book marks, gift and name cards, and personal stamps. The list keeps growing. Students were also required to present as least two of their designs as gifts. As part of the reflection process, students were asked to respond to the following: What did you make with your ten copies? How many did you give away and to whom? How were they received? And how did you feel about the process? My reflections included the following observations: portable art was very evident throughout the school and excitement was high in my classes as students shared stories about how their work was honored by others.

LESSON PREPARED BY CHERYL JOHNSON IN CONNECTION WITH VISUAL COMMUNICATION PROJECT FOR THE FULBRIGHT-HAYS SUMMER SEMINAR ABROAD PROGRAM.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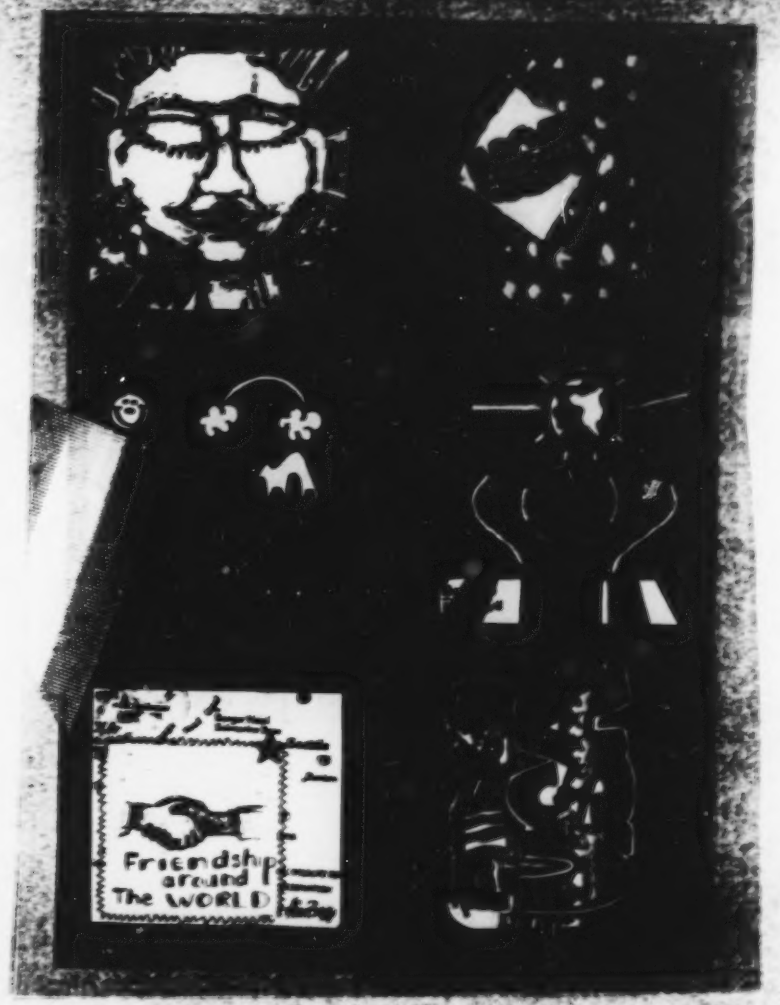

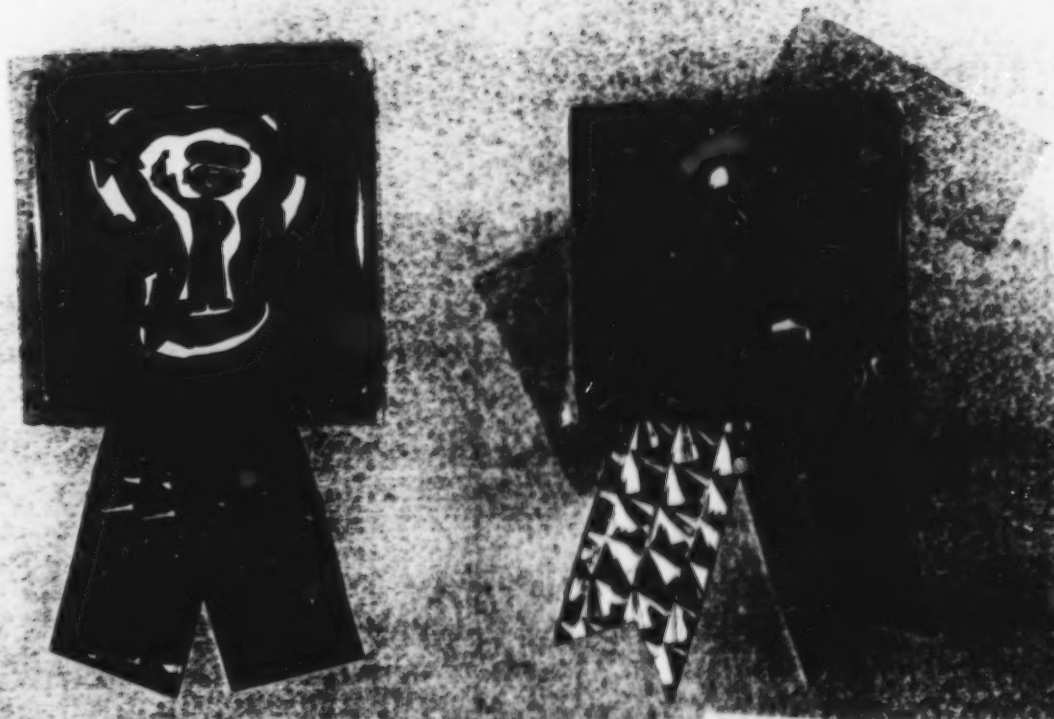

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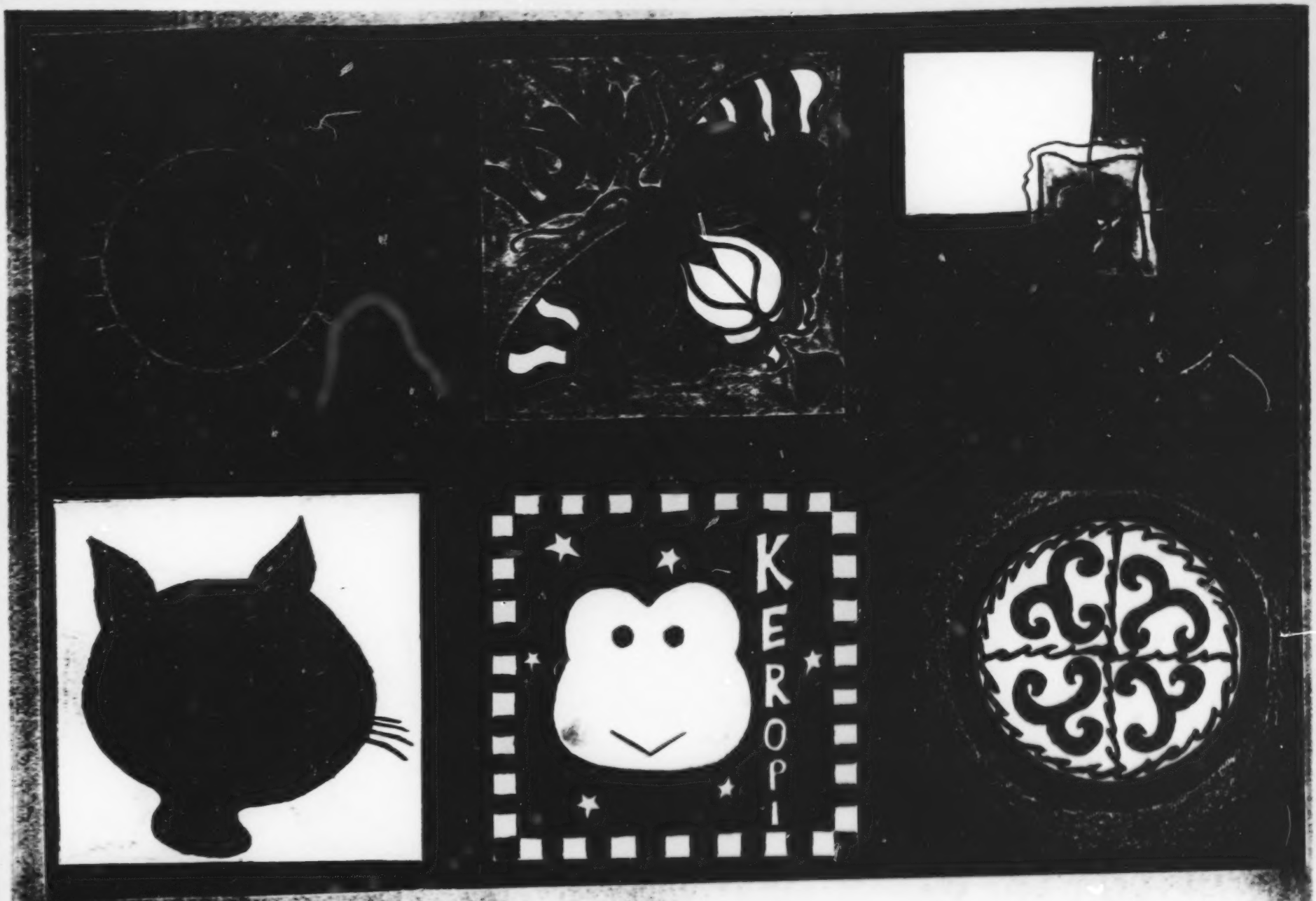

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COMMUNICATING WITHOUT WORDS

Divide your paper into 4 parts. You can use a vertical or horizontal format. This division can take any form.

> **Suggestion 1** : develop a layer composition which includes a foreground, middle ground, and background suggesting a landscape or cityscape.
> **Suggestion 2:** create a flat random pattern with somewhat similar areas suing either straight or curved lines.
> **Suggestion 3:** develop a simple silhouette shape that fill the page. Add additional smaller shapes to suggest a background with 4 compositional areas.

After creating a four part structure, you will be working with others to add details, images, and shapes in a three part classroom activity. Make sure that your partner is willing to share and discuss the experience that he/she is depicting. Exchange paper and select a space in your design for your partner. Each drawing period will be a little over 5 minutes in length and will be accompanied with music. Please do not talk during the drawing process.

Partner 1: For you first partner, choose a member of the class that you did not communicate with during vacation and ask for their more **memorable vacation image**. These images do not have to be realistic, pictorial, or image based but could be an abstract impression or stylized pictograph. When the music stops, tell your partner what he/she communicated in the work done on your paper. When you are complete with your predictions/intrepretations, ask your partner what he was intending to communicate. Ask how he/she felt about your interpretation. Where you close, kinda close, or in left field? Have them sign the back of your paper.

Partner 2: find a second partner and ask them for a positive **dream or wish** for the year. Follow the same procedure as in number 1..

Partner 3: find a partner that your know (or would like to know better) and ask them to draw **an image that represents them or a symbol that holds significance for them**. Again these images do not have to be pictorial. Follow the same procedure as in number 1.

It is now up to you to complete the remaining space and integrate the different images drawn by your partners into some sort of whole. Consider the combined patterns evident in quilts, mandalays, sand paintings, collages, aerial views, fractured puzzles, or surreal dreamscapes as a model for your integeration. Remember you are creating the web or structure that will hold and bond together the images, ideas, and feeling of your partners. In your synthesis, Include drawing techniques that are comfortable to you. These may include **realism, abstraction, shading, embellishment, change in scale, surface pattern, visual variety, and balance.**

When complete, show the finished result to you three partners (in order) and get their response. Ask them how their communication fits in your synthesis. Ask them to comment on this sheet

PARTNER 1 NAME_____

COMMENT_____

PARTNER 2 NAME_____

COMMENT_____

PARTNER 3 NAME_____

COMMENT_____

ARTIST NAME_____

COMMENT_____

ATTACH THIS SHEET TO THE BACK OF YOUR FINISHED PROJECT

Music Ideas For Image Deve

1. **Memorable vacation/holiday image.**
   Summer Wishes, Winter Dreams
   Who'll stop the Rain, Creedence
   Have you ever seen the Rain, Creedence
   Music of the Season

2. **Dream or wish** for the year
   Imagine, John Lemon
   Long As I Can See the Light, Creedence
   Someday Never Comes, Creedence

3 **Image that represents them or a symbol that holds significance for them**
   American Pie, McCleam

4. **Synthesis**
   Show quilt examples collected in India, Thailand, US, Gatamila
   Tapistery, Carol King

5. **Other positive/thoughtful image producing songs:**
   Decisions--I look at Things From Both Sides Now, Judy Collins

ADVANCED PAINTING PROJECTS BASED ON INDIAN PROTOTYPES

The goal of the following series of projects is to provide a focus for my advanced Studio Art Class. I wanted to develop a series of painting projects that would provide new images, different cognitive frameworks, and a diverse aesthetic for a painting series. Because the Indian images were new and unique, I felt they would stimulate and challenge students accustomed to art based on Western prototypes. I wanted to show the arts of India as examples of separate areas of focus: decorative folk art, narrative scrolls, and "painted" shadow puppets. I wanted to create self directed handout for students to include background information, examples, and a suggested projects. The following are the instructions sheets I prepared and handed out to my students. I will update this collection with slides of examples produced by my students. I plan to present this updated collection of materials at the 1996 fall conference held by the Washington Art Education Association.

FOLK ART OF INDIA

The word ***folk*** is defined by Webster as the great proportion of the members of a period that determines the group character and that tends to preserve its characteristics form of civilization and its customs, arts and crafts, legends, traditions and superstition from generation to generation.

People of all cultures create simple, straightforward, highly readable art that satisfies their group aesthetic and supports their cultural traditions. They use decorative art to adorn their bodies, tools, weapons, and households. The addition of designs satisfies a group sense of beauty and makes certain objects **special** by the addition of lines and forms. Cultural, religious, magical, and oral traditions are the sources of pictorial, narrative, and decorative art occurring in all cultures. Religious and heroic stories supply images that adorn village objects and sometimes separate these from the visual traditions developed by other villages. The development of visual traditions and forms help define and preserve the separate and unique heritage of different peoples giving visual form to their group identity. Many people around the world define themselves with the title "the people" as opposed to the other people, the non-chosen, the uninitiated, those who are less than human and, as a result, those who can be victimized and killed. The growth of handicrafts in society is seen by some as an indicator of the level of civilization manifested by a group, the sign of compassion and the stirring of humanism. The birth of art many represent man's search for beauty and identity in a hostile world, his transition from animal existence to one dominated by search for meaning in life and death.

No part of life was too insignificant or humble to produce objects of beauty or of magic. Early man began to first ornament their bodies, then articles of everyday use, next their weapons, and then their surroundings and, at some points, the objects associated with their dead. The transformations of the functional into works of beauty, pleasing because of their look as well as their usefulness paralleled that of the evolution of man's cultural and spiritual growth.

What is folk art? One Indian writer defined folk-crafts as an expression of the human spirit in material form. There is no distinction between serviceability and beauty; the two are identical, for if the article is truly useful, it is truly beautiful. Folk art developed out of local convention and necessity, the need for art, for beauty, for ornamentation, and for poetic reminders of religious and heroic legends. The making of folk art may, indeed, be considered a form of worship,

POSSIBLE PAINTING PROJECTS:

1. **SURVIVAL/BASIC NEEDS PAINTINGS**--Early paintings involved hunting scenes, important animals, and hand prints. This form is evident in the cave, cliff, and rock shelter paintings found in most cultures of the world. These painting often reflect concerns about food sources, hunting, animal supply, continuity, seasonal changes, and the cycle of life. Bands of crosses , swastikas, overall patterns, intersecting circles, as seen in the womb of civilization, Harappa, in the Indus Valley.

•Try creating schematic figures in earth colors of dark red, grey, black, and cream on small natural stone surfaces. These colors could be made from a mixture of ground earth pigments (iron, cobalt, and copper oxides from a pottery supply source suspended in a mixture of medium and binder such as Elmer glue or polymer medium.

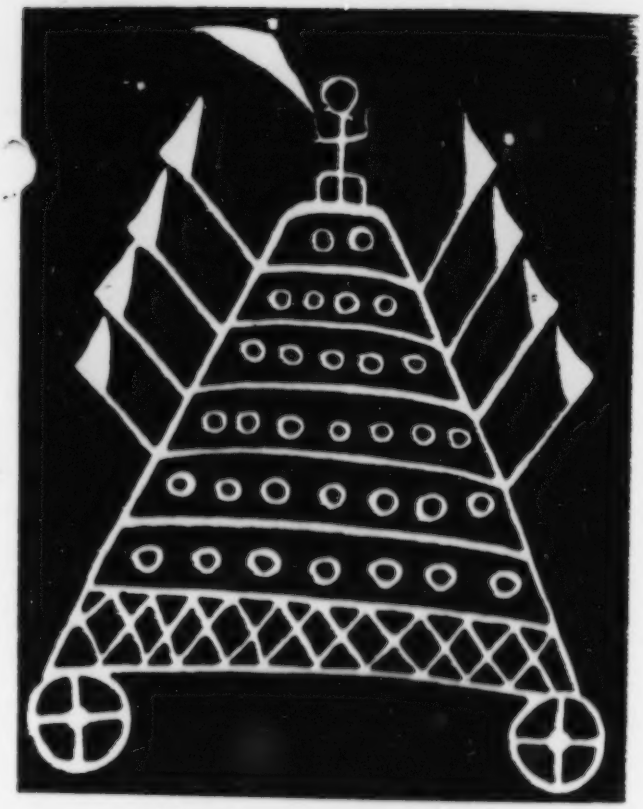
•To begin a study of elementary visual communication think of basic daily needs and events and how they could be represented in stylized or pictographic (picture) form. What do you think people need for basis living? List 10 things.

•Think of **what you ate for breakfast** and draw in simple shapes using only earth colored felt pens. Use an economy of line. shape, and time to complete this process. When the hunting/feasting music is complete, turn to your seat partner and ask them to make conclusions based on your drawings. Reverse roles and sign the backs or each others work.

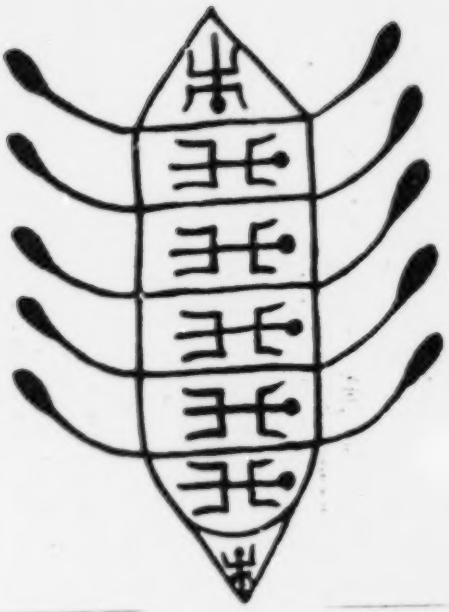
•Repeat the same process with a pictographic depiction of the **transportation form** you used to get to school. Shoes, skateboards, cars, bus, bikes, etc. are examples. Think of what might be the most recognizable form for your transportation depiction. Add a point of decoration or ornamentation that symbolizes your environment. Possible questions: does your journey look short or long, safe or dangerous, pleasant or difficult, complicated or simple?

•Repeat the same process with a pictographic depiction of your **home or shelter**. Add a boarder to protect your house from evil and bad luck. Possible questions--how many stories, have you drawn the outside of your room, how many windows and are they protected by shades or blinds, did you include landscaping, does your home look livable and safe, does it look inviting, etc.

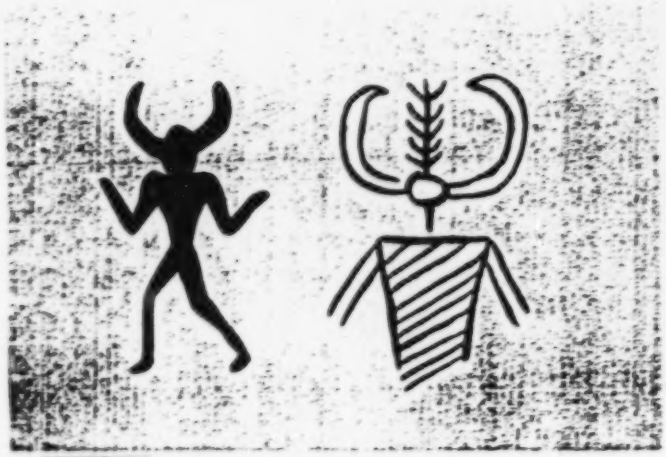
•Repeat the same process for your **favorite outfit**. Add at least one accessory and one detail from the environment in which you would be wearing this clothing. Possible questions: what occasion fits your dress, what are you doing when you wear this outfit, is this a special or ordinary time, are other accessories required, how doe you feel when you

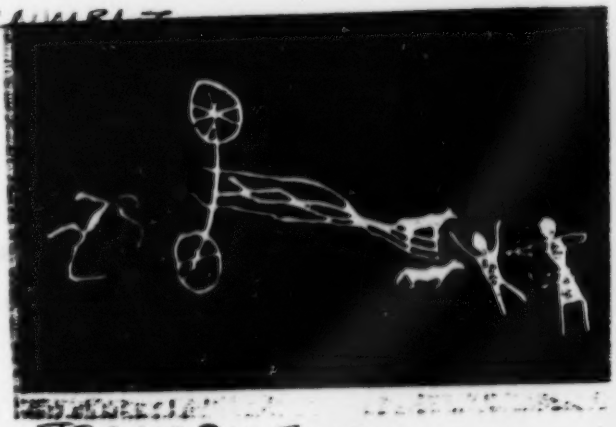


CLOTHING / PERSONAL ADORNMENT



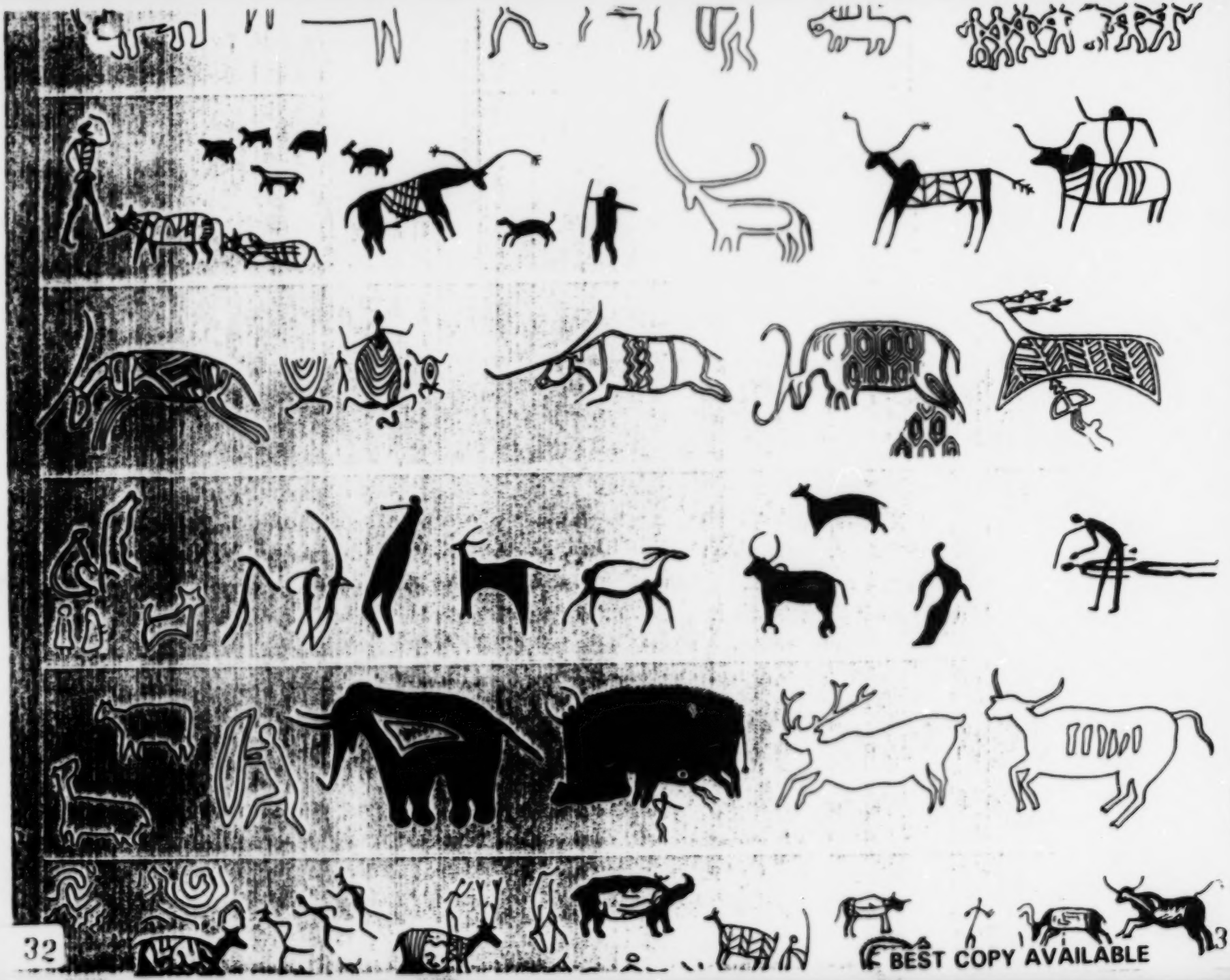
TRANSPORTATION





TRANSPORTATION

FOOD



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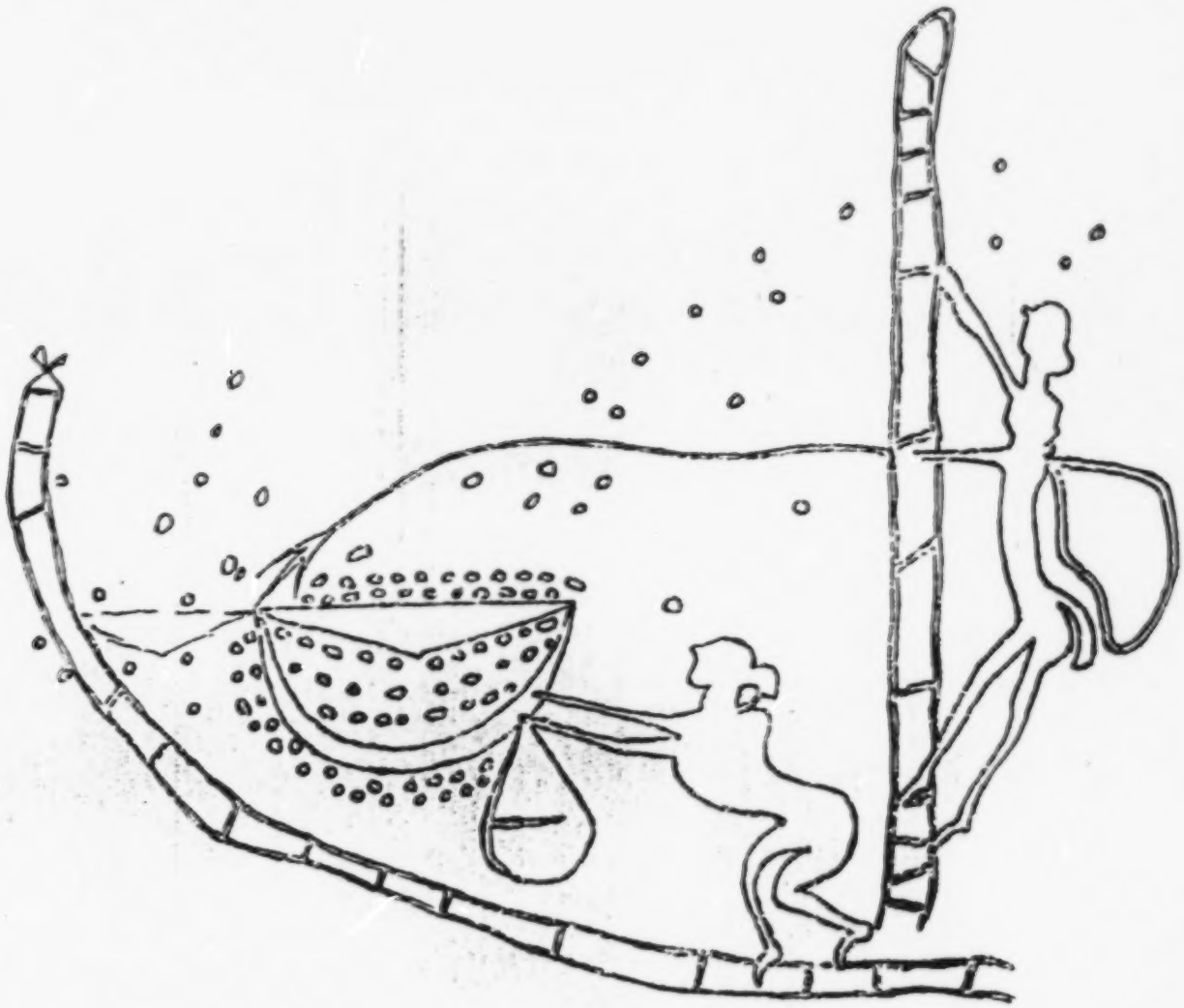

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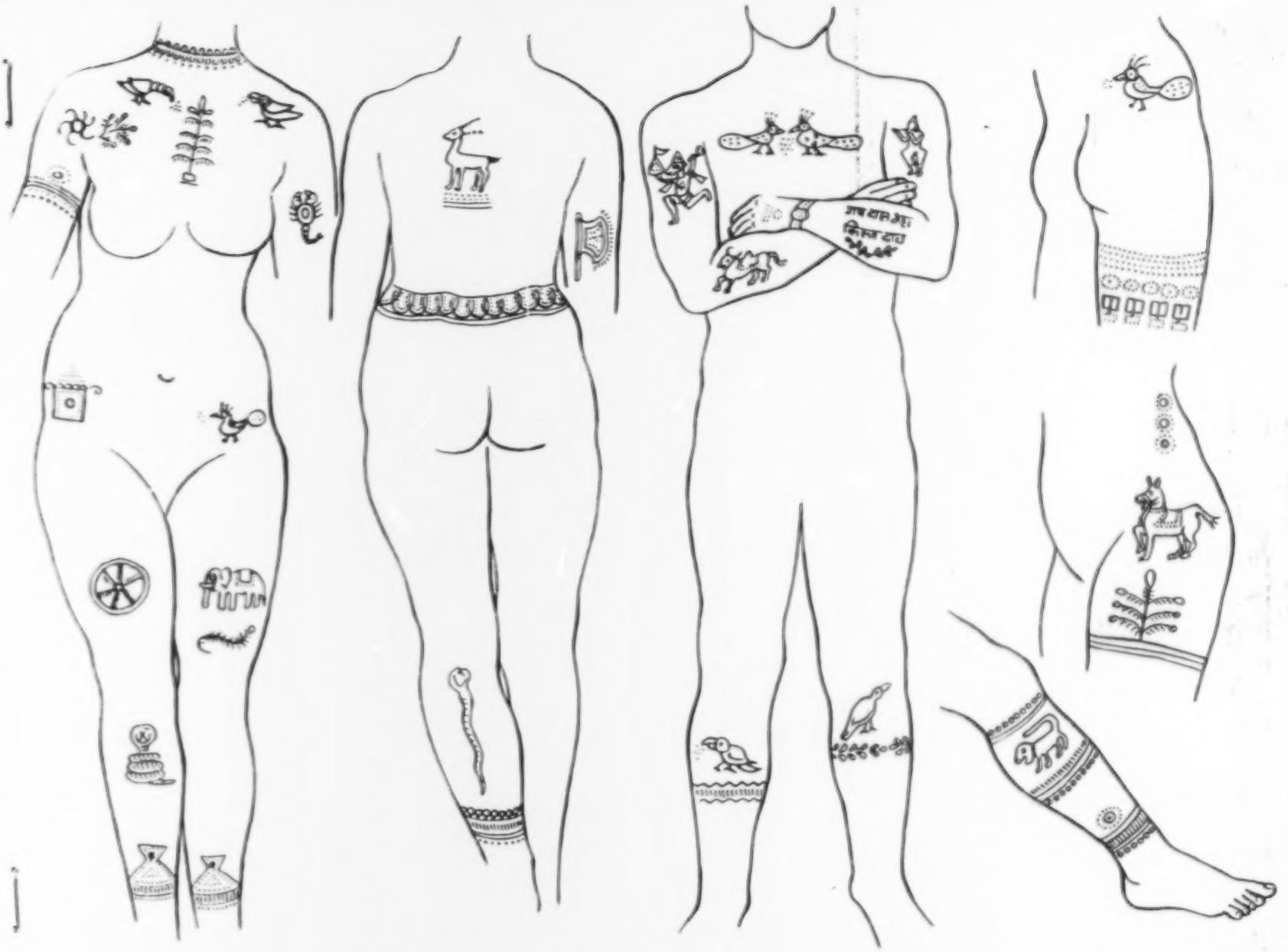

BODY ORNAMENTATION

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•Repeat the same process for a **dream** that you have experiences in the last month. This could be either a day or a sleeping dream. Choose a central image and draw this first. Add details as decorative patterns that surround the space occupied by the figure as if they are floating in space. Do not include an horizon line. Possible questions: what is represented, what action is suggested, what things/characters are involved, where are you in relationship to the scene represented?

•Decorative syntheses--Look at the above drawings and select the parts of each that would make an interesting pictorgraph. Pencil drawing in central figure(s), develop a boarder to protect the figures, add decorative details to fill the space between figures and frame, and add surface decoration to the more important part(s). Define your design using a pen nib and India ink. Then add strong warm colors to the major figures; softer, cooler colors on the decorative environmental details; and a mixture of colors on the frame to unify the composition.

2. **HABITAT PAINTING**--The act of painting habitats was often associated with ceremonies for prosperity and good luck. In some small villages in India, decorating the floor is a daily routine, producing a good omen that protects the home and family. Attempts are made to gain the aid of the gods, to bribe them and secure their support in family projects. The entrance decoration is of great importance, welcoming guests with beauty and honor. Rice paste, wheat flour, chalk, charcoal, and vegetable dyes are used for colors. These are applied with the tips of the fingers, (sometimes wrapped in cloth), the palm, and the fists as well as with thin bamboo sticks wound with rags. The design motifs include symbols common to many cultures: geometric patterns, lines, dots, squares, circles, triangles, the swastik, lotus, tridents, fish, conch shells, Lakshmi's footprints (left by the goddess of wealth and good fortune) , leaves, trees, flowers, animals and anthropomorphic figures. The design has several aspects, the educational, the ceremonial and the decorative. The structure of the design must be unbroken, the lines continuous to prevent the entry of evil spirits. Apart from their decorative function, wall painting is also a source of visual education.

°Decorate something in your habitat (hone/room) with stylized motifs from your experience. Try simple geometric paintings on large surfaces, walls, floors, or surface coverings. Consider wrapping a design around a three dimensional form like a lamp, chair, table, or other small paintable shape. Consider boarder and frame designs to set off or protect architectural details.

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FOLK PAINTINGS FROM MADHUBANI

I was able to purchase designs on paper and cloth produced by the women of Madhubani (forest of honey), in the state of Bihar in northeastern from the India Deli Craft Museum. These self taught artists use a variety of traditional themes and motifs including farm and jungle animals intertwined with lush vegetation to form lush decorative patterns. The paintings are an expression of harmony between man and his internal being and his relationship with his external environment. The work can be devotional in theme, with depictions from the ancient epics and legends rich with Vedic and Tantric symbolism. All the deities of the Hindu Pantheon and of the rural local religions are found although the representation are free of the constraints imposed by more orthodox art forms. The paintings are simple temporal works, executed on floors and wall celebrating auspicious and festival occasions. The process of painting is a spiritual activity, a form of worship.

The creative process is an additive one. The women begin with a central shapes and add details one after another to fill in the space. Motifs include repeated patterns, dense and open figurative patterns, boarders, and bands composed of abstract geometrical forms. The design is inked in and color added. Only after the whole design is complete are the eyes painted in. This is a traditional practice based on the belief that the enlarged or accentuated eyes imbues the figure with life.

1. **Vishnu in his manifestation as the fish Matsys** surrounded by flowering branches.
2. **Fish designs**--perhaps alluding to Vishnu who is manifested as the fish god Matsys. Fish designs also represent good luck, fertility, and prosperity.
3. **Vishnu in his manifestation as the turtle god Kurma** surrounded by shapes from the sea including his conch which represents the 5 elements.
4. **Radha-Krishna** as a divine couple. They are in the nuptial chamber (Khobar Ghar) with signs of fertility and prosperity, the sun and moon. The couple are holding a lotus, the female fertility symbol. This painting was probably executed to bless a couple.
5. **Couple**--surrounded by signs of fertility and prosperity including the parrots, bamboo shrubs in bloom and giant flowers.
6. **Woman in garden** surrounded by signs of fertility and prosperity in the form of giant flowers.

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7. **Saraswati**--the goddess of learning and the consort of Brahma.

8. **Hanuman**--the monkey-god is a devotee of Rama and represents strength as symbolized by the mace in his hand. He is a figure in the Ramayana

9. **Village scene with cow**--showing rural life. The cow is feeding its calf, eating, and being tended to by the women of the village. The cow is depicted in the Vedas as playing a central role in the economy of the culture. She is seen as an example of service and sacrifice. The attitude of giving is the principal of its life.

10. **Deer**--perhaps from the Jataka tales which have animals as their central character.

These contemporary works are painted by local women on handmade paper or cloth for sale in the markets. The brightly colored paintings are produced with commercial water soluble paint purchased locally. Ink (soot) is used for the outlines. The more natural colors could be natural earth or mineral pigments in the tradition of the true mud floors.

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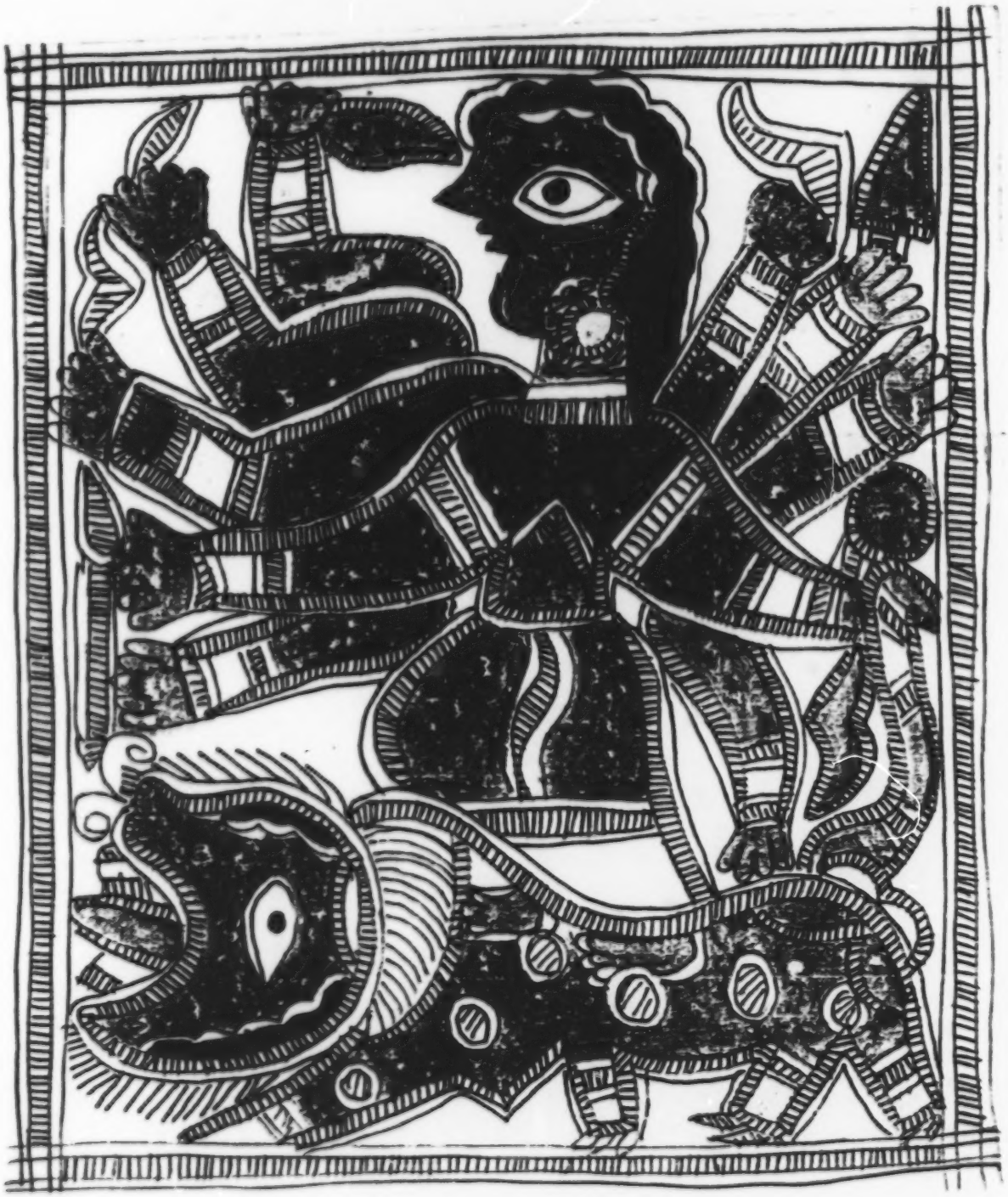

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SEQUENTIAL ART
THE NARRATIVE SCROLLS OF INDIA

Painted temple cloth was probably the successors to illustrations and text written on palm leaves. The earliest Buddhist carvings on the lintels to the stupa gates at Sanchi are regarded by some Indian scholars as the translation into stone of painted picture scrolls. Early scroll paintings may have been used for temple decoration and are still found in sites of pilgrimage. The paintings are similar in style to the Madhubani folk paintings but the work itself is done by male family members or professional male painters and not by women. The women floor and wall painters are non-professionals who paint in their own homes for the benefit of their families while the narrative scroll painters are professional male artists who paint for money. The narrative scroll tradition may go back to the wandering minstrels, Bophas, who performed with music, words, and images for local villages. These performing groups carried with them long hand painted scrolls depicting major epic or religious scenes. As music played, the scroll would be unrolled, and the story told. A lighted earthen lamp held by the story teller would illuminate the appropriate scene. The scrolls serve ritual, educational and entertainment purposes. The performance sometimes covered current happenings, sometimes contained magical components but most often told stories that reminded the people of the beauty of their own oral and visual tradition.

The format of the scrolls vary, the composition and arrangement of the individual scenes determined whether scenes are painted horizontally or vertically. Traditionally each scene is separated from the next by a border of decorative geometric designs. The importance of a character may be indicated by size, placement, or coloration rather than adherence to realism. Decorative motif are included to fill space without regard for content. Faces are often depicted in their most characteristic shape, the profile, and groups of figures in rows are often used to establish background. Figures are centrally placed without regard for proportion or perspective. The range of colors is often small containing only tints of several hues, red, blue, green and orange predominating. The initial outlines are drawn with a charcoal stick, painted black and filled in with the afore mentioned colors.

Many contemporary scrolls are painted by par-painters who sell their work to the storytellers. These Bhopas dress in costume, and with the use of music, light, singing, and dancing present the pictures to the village. Storytellers are not permitted to sell their picture scrolls and to do so would be a sacrilege. If the pictures are used in performances, they are considered to be the home of the deity depicted. When a picture ages it is disposed of with respect, often thrown into sacred water such as the Ganges.

INDIAN SCROLL IDENTIFICATION

The scroll used for examples were collected in Calcutta with the assistance of the Fulbright Association. They were produced by a family and presented to our group at a private performance. I purchased two large pieces about 16 inches across and 10 feet long with similar coloration, format, and images executed with water soluble paint on paper that is stitched and glued together. The first scroll tells a story about Kali, the second about Durga. The third scroll is much smaller, 6 inches by 4 feet and depicted Kali as destroyer.

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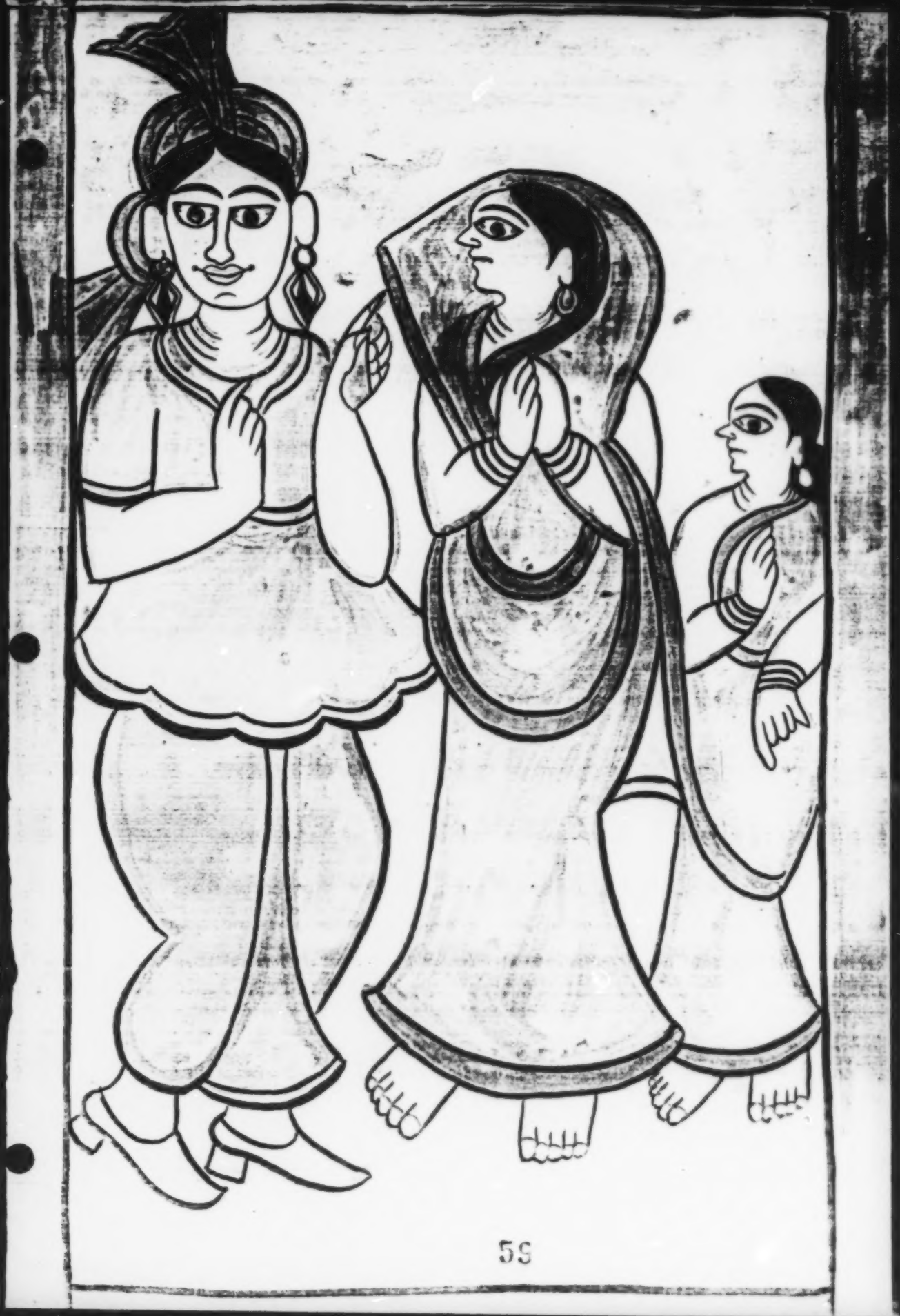

NARRATIVE ART PROJECTS

1. **Finding contemporary narrative art.** Locate examples of narrative art that you encounter every day. Look in the newspaper for cartoon strips, commercials, and illustrations. Bring as least three examples into class. What elements do they share and what elements seem unique to each form? Which is more effective? Which gives a stronger sense of frozen and of the passage of time?

2. **Developing a comic book aesthetic**. Look at several comic books and compare styles. Notice the size and placement of figures, the amount of foreshortening present, the level of realism contained, the way the page is broken into segments, and the use of words/captions to communicate the narrative. Note the features that appear to you--develop our own aesthetic, (your standard of eye appear/beauty) Be prepared to share your collection and ideas with the class.

3. **Creating a collaborative narrative**. Starting with a 24 X 36 piece of white drawing paper, and create a storyboard structure. Allow for different points of view, unique scenes, dramatic midpoint action, attention catching opening and closing scenes, and the number of frames necessary to contain the action you will set in motion. Consider tall vertical opening and closing scenes (telephoto closeup) and more horizontal midpoint scenes (wide angle). You will begin the sequence by introducing the main character in frame one and set the action in motion in scene one and two. This will be a 10 min. classroom activity. Use pencil for light lines and finalize with dark felt pen.

After you have set up the structure and characters of your narrative strip, exchange papers with another student in class and ask him/her to advance the action by one frame. Invite them to create the next step of your narrative by introducing a new action or a character. You will have the opportunity to add a single frame to your partner's work. Five min. will be set aside for this activity.

Retrieve you work and tell you partner about the action that they contributed to your work. Get their feedback and use their ideas as a springboard for the next frame. You will have five minutes to advance the action on your own narrative by 1 or 2 frames. Keep in mind the passage of time and events and how you will suggest this visually. Can one frame suggest the passage of one event, one min, one hour, one month or one year? Can one frame suggest the passing of two or more events at the same time? Consider your options and plan the next part of your narrative.

Repeat the exchange process with someone else in the room

Add the next frame(s) to advance the action.

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Add the final frame and conclude the narrative. Go back and add any details, background, prop, or costume necessary to insure the harmony of the whole and to make the narrative more consistent.

Pin up in the room for display. This project will be completed in 90 min. or one class period. Your job is that of art and script director. Your goal will be to get a finished narrative that has a strong start and finish, develops action clearly, relies on pictorial elements to create a story, is creative, and is well supported by narrative details (set, props, etc.) HAVE FUN. Your grade have nothing to do with the realism evident in your or your partner's work.

4. **Static and moving image narration**. Consider the relationship between the sequential nature of pictorial storytelling and the real time storytelling the takes place in film and on TV. Prepare a storyboard for the narrative of your choice. Consider the following topics: a day in my life, my life at school, my secret life, a visual self portrait, and my dream self.

PERFORMANCE ART
THE PAINTED LEATHER PUPPETS OF INDIA

HISTORY

Narrative scroll may have lead to the use of moving images produced by shadow puppets for storytelling performance. Scrolls and shadow theatre belong to an ancient and uninterrupted tradition of performance art in southern Indian referred to in early Sanskrit writings:

> God dwells in the heart of all beings, Arjuna:
> they God dwells in they heart.- And the power of wonder
> moves all things--puppets in a play of shadows--
> whirling them onwards in the stream of time
>
> Bhagavadgita, XVIII. 61
> (9th century BC.)

Fourth to second century B.C. Indian sources mention puppetry and during the Ashokan period shadow puppet plays were referred to as Rup. Because Hindus are offended by the use of animal hide used to create shadow puppets, plays are believed by some Indian writers to be pre-Vedic or prehistoric in origin. Early rock painting containing representations of stretch and drying hides give support to the concept of puppetry as an early southern tribal tradition.

CREATION AND PRODUCTION

Shadow puppets are cut and punched out of leather to create a silhouette with interior details. These forms are painted, its limbs are attached to the body with pieces of wire, and it is supported with thin bamboo. The form is manipulated by a puppet master while it is illuminated from the rear casting a moving shadow upon a piece of muslin. The audience views the performance from the front seeing the moving shadow of the puppet and only hearing the voice of the puppet master.

Prescribed kinds of leather were used for categories of characters: deer for holy figures, buffalo for demons, and goat for other figures.. Contemporary figures are most often made of large goat skins. If possible hides are selected which are big enough for the entire figure for seams spoil the translucency of the puppet. A complete figure with all its moving parts may require three to four skins. The skin is boiled, pegged to dry, and scraped on both sides until a thin, white, stiff, flat, translucent parchment is produced. A pattern is placed on the leather and the shape is scratched into the grain side of the surface and retouched with charcoal on the reverse side. The puppet shape is cut with scissors, and the interior holes are punched with metal stamps or incised with a small

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complete the effect and perhaps to make the figures more opaque. Traditional puppets were colored with natural dyes, (green, blue, and black and earth pigments. Many contemporary puppets are colored with commercial dyes or oil paint which give a bright and sometime garish look. All parts are painted or dyed, joint holes are punched, parts attached, and control rods of thin wood added. The puppet is ready for consecration by the ritual application of cock's blood, powdered tamarind, and coconut. The puppet is now ready for the stage.

Shadow puppet performances were directed towards a rural population unfamiliar with the written work. Because they were based on pictorial representations, these performances could overcome linguistic differences and the multiplicity of languages found in remote areas. Puppets were used by Buddhist monks to transmit the teachings of Buddha to the masses. This may have been the avenue of dissemination of the puppet tradition to Indonesia, Thailand, and China. Puppets and scroll paints were highly portable teaching aids from monks as they travel about Asia spreading Buddhism and the tradition of oral and pictorial art.

PUPPET IDENTIFICATION

Puppet size indicates the character's social rank, with the "holy" figures being the largest and servants the smallest. Ranking is as follows: (1)divinities and holy animals, (2)demons and giants, (3) humans such as princes, princesses, nobles, priests, attendants, (4)deputies, (5) male and female comic or trickster figures, (6) animals, (7) trees and plants.

Contours of the face express the figure's character. Heroes have oblong almond-shaped eyes, noble brows, straight noses, and thin lips. The expression of the eyes reveals attitudes and spiritual life. Brahmins must not be presented with a mustache, but kings or warriors should have mustaches to symbolize their virility. A male figure's headgear indicates his rank. Females puppets are identified as married adults if their hair is braided into a bun. In depictions of the monkey king Hanuman, only his face indicates his monkey character. Lessor monkeys have tails, Hanuman does not because he is a super-human. There are also misshapen clown like figures who represent the common folk. Their role and conversation can be coarse or comic.

The only puppets I was able to collect were found in the Deli Craft Museum and appear to be from Andhra Pradesh

1. **Palm leaf puppet**-- perhaps representing the earliest puppet form. Palm leaves were also used for the early manuscripts and books.
2. **Large male puppet**--The puppet shows a bearded face in profile. His eyes are large and his face appears to display good character. His skin is light colored indicating mild temperament. He wears a headdress and rich ornamentation and appears to be a king or warrior. He exhibits Andhra Pradesh style.
3. **Ganesha**--has a traditional black face in profile with a headdress crown. He carried the traditional broken tusk and goad and wears rich and elaborate dress. He is always the first figure shown on the screen and is invoked before the lamp is lit. He exhibits Andhra Pradesh style.
4. **Animals from the Jatakas Tales--** show the nature of Buddha as he takes on animal forms. A horse, deer, bird, and turtle are represented. They exhibit Andhra Pradesh style.

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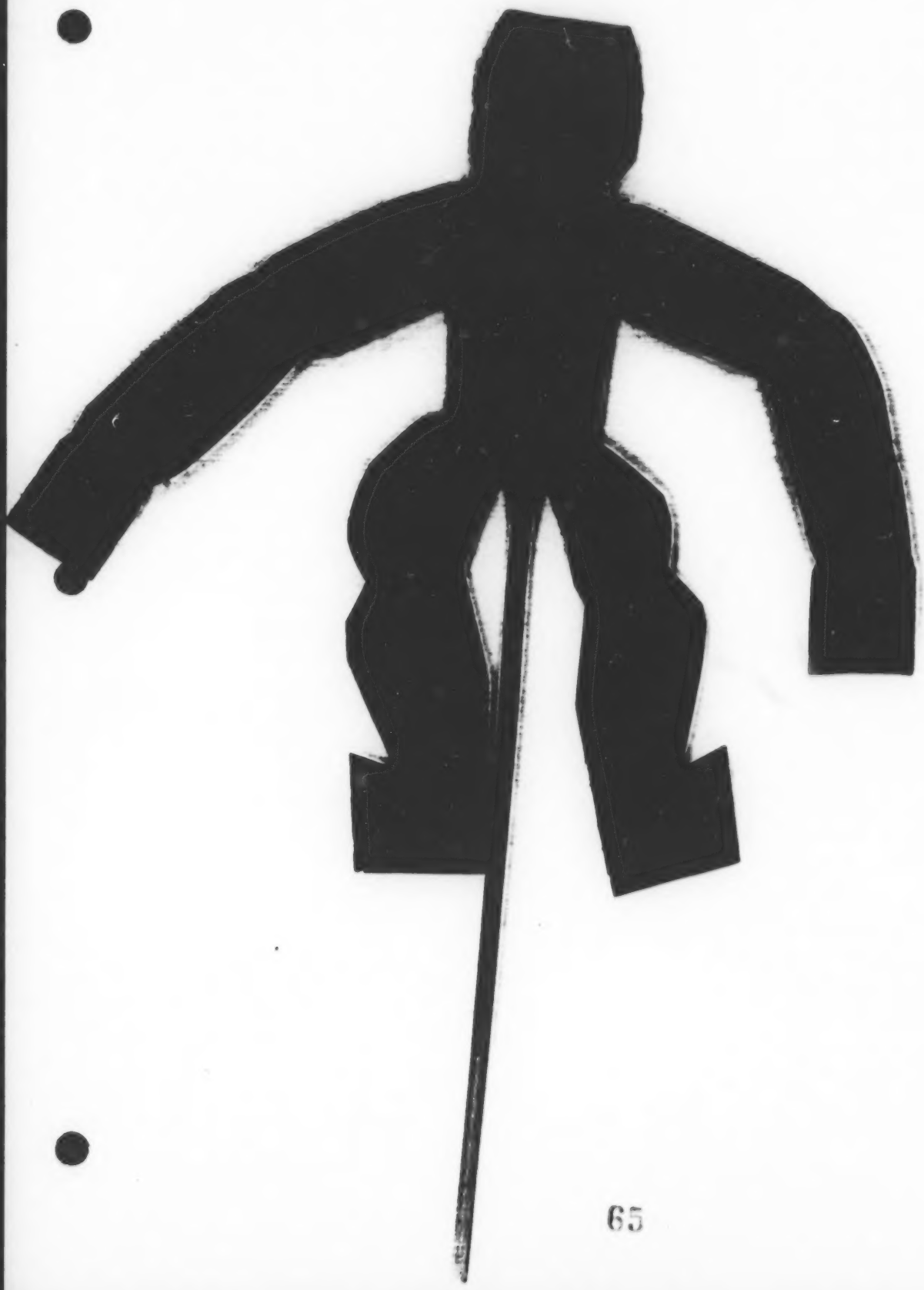

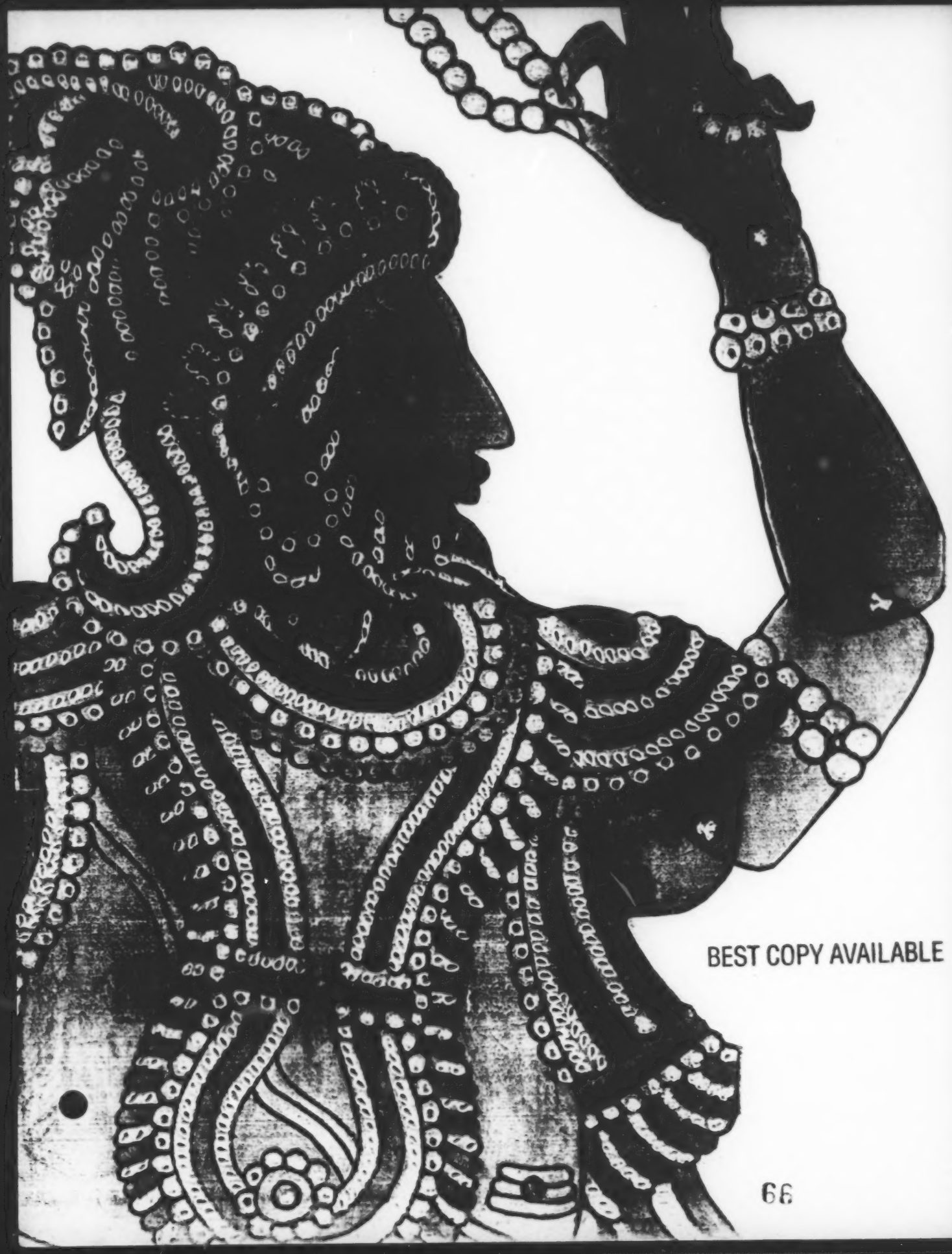

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PROJECTS BASED ON LIGHT AND SHADOW

1. Develop an eye for interesting silhouettes. Look in magazines for five human or animal shapes that have unusual outlines due to position or activity. Trace the outlines on thin white paper, back with black paper, and cut out both shapes. Show to you seat partners and ask them to identify the silhouette.

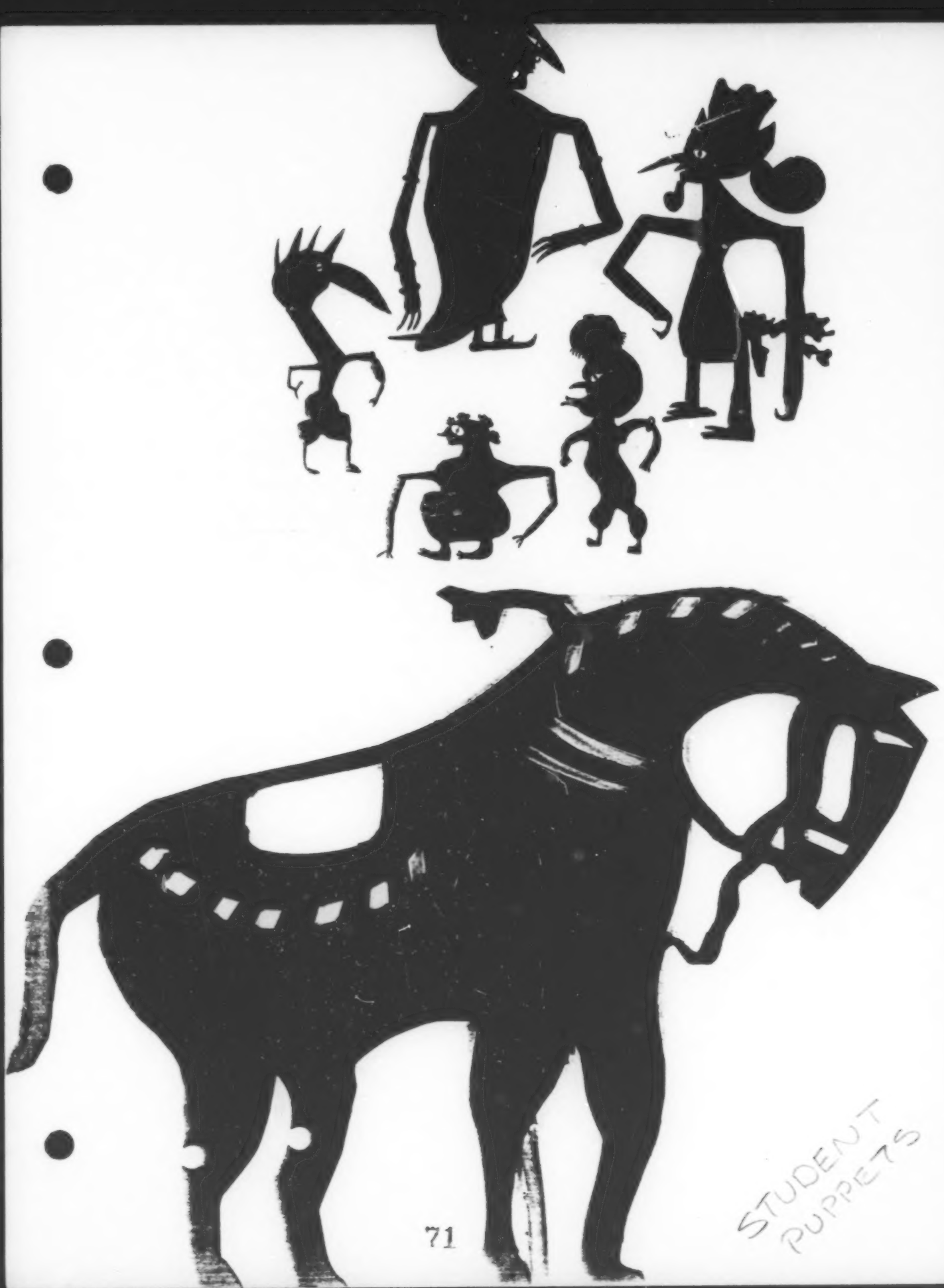
2. Form into groups of 4 and share your silhouettes. Choose figures that can be used together to create a narrative, event, or situation. Plan out and storyboard the beginning, middle and end of your story.

3. Create articulated puppets using the silhouettes as a model. Make at least two body parts articulated by cutting them from a separate piece of paper and attaching them to the body with soft (stovepipe wire) pins. Attach coathanger to movable parts and a piece of dowel to the body trunk. Manipulate figures on overhead projector, cast shadows, and perform your story. For a more complete performance, stretch a sheet between pieces of wood, use an overhead behind the sheet as illumination, and cast shadows for your audience.

4. Try staging the play for a video camera. Attach the video camera to a monitor, use the screen of the monitor as a background, and manipulate the puppets to give an unreal, otherwordly affect. This is called feedback and it can be recorded on videotape placed in the camera recording the images.

5. Cut a long roll of colored butcher paper and attach a torn paper strip of another color to create an horizon line separate ground from sky. Arrange silhouette figures so that a narrative is suggested. Answer the follow questions: Why are these set of figures grouped, why is more space left between certain figures, which figures suggest movement, which figures seem static, and which figures are young/old, tired/energetic, rich/poor, etc.?

STUDENT PUPPET



STUDENT PUPPETS